



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE INNESS EXHIBITION.

THE Exhibition of the works of Mr. George Inness, of this city, deserves more than a passing mention, and only lack of space prevents an extended notice of one of the most interesting collections of pictures ever exhibited in this city. The "Niagara Falls" and the "Mount Washington," both finished this year, and which have been written upon and talked about probably more than any other two pictures painted this season, are alone worth a pilgrimage to see and study. It would be hazardous to begin a consideration of the smaller paintings, for once beginning, limitations of time and space too easily could be forgotten. Those who love Nature, and who love Art because of its very aim to interpret Nature and reveal the spirit breathing through the beauties of tree and cloud and landscape,—who seek for God's revelations in His works, and who literally find "sermons in stones," and "books in the running brooks," may here find many a sermon and many a poem wrought out of the impressions of one who has dwelt with Nature for many years, who has entered into her household and has been received as an honored guest; who has communed with her in her many changing moods, yet to whom she has never been unkind,—but whom, rather, she has taken by the hand and led to the temple wherein are concealed her hoarded secrets, many of which to him she has whispered lovingly, revealing herself in such splendor as it is granted to few to look upon, and to very few to look upon and be able to describe in language that does not pale before the image,—in language whose strength and eloquence are equal to the conception it must clothe.

MR. PAGE'S PORTRAIT OF HIRAM POWERS.

AT the Academy of Design, a few days ago, the writer found Mr. Seymour J. Guy absorbed in the contemplation of William Page's portrait of Hiram Powers. After several moments of silence, the artist turned and remarked:

"What a magnificent bit of work that is! Painted, as I understand, about thirty years ago, it represents Page's work when he was at his best,—during his 'middle period,' we might say. And though the canvas is cracked and seamed and discolored in places, after I look at it awhile, the blemishes—which are mainly the fault of time—all pass away; I do not see them; I feel as if I were looking at a real person! It seems that there must be a human soul in that picture; and some of Page's soul and a great deal of his genius is in it certainly. How feeble it makes a great deal of the portraiture of the day appear! There are not many men who could do what Page has done in this."

"Have you really *seen* this picture? Note the pose, how exceedingly easy and natural! We feel that the sculptor has just returned from a walk; his hat is held over a walking stick underneath. His gaze is not directed towards the spectator; he appears to be looking critically at some object before him which has just arrested his attention. The head is a masterpiece of painting, and when I look at

it, I cannot help recalling Haydon's criticism of Titian's painting, which it seems to me might apply to this. 'To Titian, and to him alone,' says Haydon, 'you must turn for the perfection of execution, *stopping at the exact point, and conveying the impression of the object so predominantly that the execution is lost in the effect.*'"

"Parts of this picture, however, seem to have been retouched in recent years, and this, to me mars the effect somewhat. I notice this particularly in the hands and in the collar where there is considerable discoloration. The coat also bears marks of discoloration, but the head, which is, after all, the picture, stands out as nobly as the day it was painted. The expression is peculiarly happy, and I think the painting must portray Powers in his best character.

"One cannot see this picture at a glance; it must be studied to be appreciated,—but one with true art feeling who seriously considers it, must feel that it is a work of no common merit. The picture has been criticised by many, I know, but let any one of those who have criticised it undertake to reproduce gradations of color and light and shade by such imperceptible means as are here employed, and he will soon be ready to appreciate the success of this picture by Page."

GEORGE FULLER.

GEORGE FULLER, A. N. A., of Boston, who died March 21, was one of the painters whose works will long survive the artist. George Fuller was born at Deerfield, Mass., in 1822. When twenty years of age, he began drawing and modeling from casts in the studio of H. K. Brown, at Albany, N. Y., and during the few months he studied, made great advancement. After spending several years in portrait painting in various country towns, during which, as opportunity offered, he studied the works of Stuart, Allston and Copley, Mr. Fuller came to New York, where he remained twelve years, being elected an Associate of the National Academy in 1857. In 1859 he went to Europe and spent nearly a year in visiting the most noteworthy collections there. After his return to America, the artist retired to his farm in Deerfield, Mass. (where he died), and devoted his time to diligent study. He did not come before the public again until 1876, when he opened a studio in Boston and soon obtained wide recognition for his work. In 1881, Mr. Fuller contributed to the National Academy "Winnifred Dysart," one of the first of those dreamy, poetic pictures, full of twilight haze, for which he afterward became so noted, and one of the most satisfactory of them all. An illustration of the picture, reproduced from a drawing by Mr. Fuller, appears in *Academy Notes* for that year, and fairly indicates the character of the work in all but its richness in color. The same year he exhibited with the Society of American Artists, "A Reminiscence of Sicily." In 1882 and 1883, Mr. Fuller was not represented at the Academy, but contributed "Evening,—Lorette" and "Priscilla Fauntleroy" to the American Artists' Exhibition of 1882, and "Nydia" to the same Society's exhibition last year. The last mentioned picture, while attracting

much attention and being criticised on the one hand for phenomenal excellence, and on the other for what were termed inexcusable mannerisms and faults, was not equal to the artist's best work. It was very charming in conception, but the peculiarities of the painter's technique were shown in an extreme degree.

Mr. Fuller was undoubtedly an artist of a deeply poetic nature, whose mind was filled with ideals of grace and beauty which he conscientiously endeavored to give to the world. Those who best appreciated the artist's methods of treatment, went half-way into his domain of ideality to receive the treasures he had to give them. Of the rest of the world, a large portion could never understand George Fuller, and another portion would have to live with his pictures for a time before they could begin to feel the spirit pervading them. One, however, loving all good art for art's sake, fettered by no schools or traditions, and seeing the good that is in "impressionism" and in the most elaborate finish on the same day; seeing Nature, however, above all masters, and appreciating the individuality that gives peculiar charm to another man's conscientious record of the impressions of nature upon his own soul, will find much to admire in George Fuller's works, though he may not, like the New York *Sun*, characterize him as the greatest American painter of the day.

An exhibition of Mr. Fuller's works was opened in Boston a short time before the artist's death—which occurred during its progress. A Memorial Exhibition of the artist's works will probably be held by the Boston Art Club or the St. Botolph Club of the same city.

A NEW SOUTHERN ART MUSEUM.

THE TELFAIR ACADEMY, SAVANNAH, GEORGIA.

DIRECTOR BRANDT'S EUROPEAN MISSION.

WITHIN the past few years the growth of general interest in the Fine Arts has been most remarkable throughout the country, and with this interest has sprung up means for its cultivation in many localities. At least three permanent art galleries have been begun in Northern cities during the past year, and one has been started most successfully in the South through the mediumship of the Art Union. Another Art Institution of great promise is now being established in another Southern State, and before very long almost every prominent city in this country will have its Art Museum just as has almost every prominent city in Europe.

The South offers a wide field for the future of American art. The climatic conditions of some of our Southern States do not differ materially from those of certain European States whence have sprung many of the greatest painters and writers of the time; our Southern country has as bright blue skies as those of Italy, and it contains much excellent matter that is paintable and that thus far has scarcely come under the brush. The Southern people seem to have an inherent cultivation; they love what is beautiful, and, when they are able to do so, surround themselves with

elegance. If they come to take up art, they will surround themselves with what is best in art, and if the Southerner resolves to follow art, he will follow it with earnestness. That there have been few Southern artists may be attributed mainly to the fact that there has been little or no art in the South to encourage the art-student. The rebellion swept away what had been gathered together previous to 1861, and since that time many of those who might have been particularly friendly to art, have found themselves without the means to gratify their tastes.

A new Art Academy, with a permanent gallery of carefully selected works, now being established in Savannah, Ga., will doubtless have a great influence in the artistic development of the South. Some seven years ago, Miss Telfair, the daughter of one of the former governors of Georgia, died, and left, among other bequests, the old Telfair mansion with its contents—comprising some works of art of more or less historic interest and value—together with a large sum of money, to the Georgia Historical Society, to be used in the establishment and future maintenance of an academy to be known as "The Telfair Academy of Arts and Sciences."

For about six years Miss Telfair's testament was contested, but a year ago the courts decided that it should stand. In the meanwhile, interest on the money involved had accumulated to the amount of nearly fifty thousand dollars. The trustees of the Fund then came to consider what active measures should be taken for the consummation of Miss Telfair's intentions, and after some correspondence, the President of the Georgia Historical Society came North, and, at the instance of the Board, tendered the directorship of the new Academy to MR. CARL L. BRANDT, N. A. Mr. Brandt immediately went South, inspected the building at the disposal of the trustees, and projected the alterations necessary to render it adaptable for its new purposes, and which are now nearly completed. As director of the enterprise, Mr. Brandt suggested that it would be wise to visit Europe to obtain casts, pictures and other suitable works of art for the nucleus of the Academy collections, and that that would be an especially favorable time to visit Europe, on account of the various prominent art exhibitions to be held during the season. The Trustees of the Society thereupon desired Mr. Brandt to go abroad for this purpose.

Three great art exhibitions were held in Europe last Summer; the Amsterdam Exhibition, the Munich Exhibition and the French Salon Triennial. Mr. Brandt visited all of them and the principal art centres of Europe besides. In conversing with him concerning this mission abroad, he said:

"In Amsterdam there were many pictures of great excellence, loaned by various museums, but few of importance or value that were offered for sale. French art was fairly well represented by pictures loaned by the government; German art was feebly shown (with the exception of some excellent pictures by Achenbach), probably on account of the demands made upon their national art by the Munich Exhibition. The Japanese department, at Amsterdam, particularly interested me. Never before had I realized how far